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DETAIL SHOWING MORGAN COLLECTION OF PAINTINGS
TEMPORARY EXHIBITION ROOM

RECENT ACCESSIONS



GOLD RING, PERSIAN
XV CENTURY

NEAR EASTERN ART. — Through loans, gifts, and purchases the collection of Near Eastern art has been considerably enlarged within the last few months, particularly in the direction of ceramics and of illuminated manuscripts. The collection of manu-

scripts given by Mr. Alexander Smith Cochran has already been described in the BULLETIN. The remarkable series of bronzes inlaid with silver in the Moore Collection and the large number of pieces of enameled glass in the same collection are so representative that additions along these lines are not at present essential. A beaker, with an enameled border, Syrian of the fourteenth century, is, however, a most welcome loan from Mr. J. P. Morgan, as this type is not shown among the pieces of the Moore Collection. It is a glass of exquisite shape, and brilliant well-preserved coloring. Regarding the goldsmith's art of the Near

East, so few specimens of the Middle Ages have come down to our days that acquisitions in this field will always be limited. It is consequently a matter of congratulation that the Museum has been able to acquire a most remarkable large gold ring of the fifteenth century which has the date 1456 and the name of the owner, one of the followers of Timur, inscribed on it. The beautiful design shows a mixture of Chinese motives — the dragons — and Persian arabesques, a combination characteristic of the Timurid period. A small ornament in silver, representing a horseman, goes still further back, and is undoubtedly of Sassanian origin (IV-VI century), as comparison with the rock reliefs in Tak-I-Bostan or with Sassanian coins will show.

The most important piece of Persian faïence ever exhibited in the Museum is a lustred plate of the thirteenth century, a loan from Mr. V. Everit Macy. Only a few specimens of such unusual size and good preservation have been found and have come into the market. The center shows two sitting figures, one playing a guitar. The border is decorated with beautiful large cufic inscriptions of purely decorative character and several narrow bands containing dedications and poetical

sentences in small Arabic letters. The determination of the places where the early Persian faïences were made is not yet absolutely settled. It seems certain, however, that the polychrome unglazed faïence with sketchy figures in the style of miniatures was made in Rhages before 1220, and that the lustrated tiles with decorations very much in the same character were made during the thirteenth century in Veramin. But these lustrated tiles and similar faïence are often decorated absolutely in the same manner as the Rhages pieces; in fact, the lustre has sometimes been found on fragments of the polychrome type. It seems therefore likely that the earlier lustre pieces were made in Rhages and the later ones in Veramin. The Macy plate would belong to this latter type, of about the middle of the fourteenth century. The piece, however, was attributed to Sultanabad, when acquired by Mr. Macy, as it has been said that in this place most of the lustre fragments have been found.

To Sultanabad are generally attributed the faïence covered with monochrome light and dark blue or other colors. The Museum has purchased of this type three or four pieces in addition to those it already owned: a low gray-blue vase with impressed frieze of lions and other animals, a dark blue bowl with incised ornaments which are covered with so thin a glaze that the piece shows a charming, transparent color effect if held against the light, and a dark purple vase decorated with imitative Arabic inscriptions.

To the four pieces of Rhages faïence of the polychrome type there have been added two bowls, one with horsemen, the other with sitting figures — this last in almost perfect condition. W. R. V.



SILVER HORSEMAN
PERSIAN, IV-VI CENTURY

A LANDSCAPE BY CÉZANNE. — At the International Exhibition of Modern Art held by the Association of American Painters and Sculptors in February and March the Museum bought *La Colline des Pauvres* by Paul Cézanne. The picture was painted about 1887 and shows a landscape of Southern France, presumably in the neighborhood of the artist's home at Aix-en-Provence.

There are masses of foliage in the foreground, and at the left and beyond are several rounded hills, on the nearest of which, in the center of the picture, are buildings. The suggestion is of full sunlight, though there are no cast shadows. The forms, grandly simplified as if by one who worked with rude tools, are marked on the bare canvas, which shows in places throughout the picture. These forms are tinted in the gamut of colors — yellows, a little orange, cool greens, and blues — out of which Cézanne built up his harmonies in his later years.

The wide divergence of his tenets from those of the Impressionists, with whom it was formerly the practice to class him, is evident at all points. There is no attempt to imitate the exact colors or relationships in nature. These, like the forms, are largely epitomized in their translation to pigment, and the power of the artist's vision lends an independent nobility to a subject which in itself has nothing unusual.

The nineteenth century in France has come to be recognized as one of the great periods of art. It is an era of powerful individuals, striving more than ever before after a personal expression. Diverse theories have existed side by side and schools have been born and come to their development within the range of a single

lifetime. Such is the case with Impressionism. None of the younger generation has added one new thing to its formula, and Monet, who assisted at its birth, seems to have carried it to an impassable point. But the influence of the Impressionists has altered the aspect of modern painting and already the orderly and logical development of the evolution begins to be discernible.

Cézanne is one of those who point out a new direction. Formed under the realistic tendencies which produced the impressionists, he labored for a time to follow their clearly defined aims, until his uncompromising temperament forbade. "I wished to copy Nature," he says.¹ "I could not. But I was satisfied when I had discovered for instance that the sun could not be reproduced but must be represented by something else in color." And again, "What I wanted was to make of Impressionism something solid and durable like the art of the Museums." I find a concise explanation of his art in these two sentences. Primitive as he always was at heart, he returned to an expressive symbolism limited by the materials of his craft and he also sought the harmony and order that the masters have passed down.

His original color, the astonishing simplifications and frequent distortions of form, the seeming crudities of workmanship, explain the general dislike which his pictures encountered. His work was cruelly ridiculed the few times he exhibited and he himself, the most simple and reverent bourgeois, was construed as a revolutionary and anarchist. His public reception was such, indeed, that he made no effort to show his work for many years,

¹ Cézanne, by Maurice Denis. *Burlington Magazine*, Jan. Feb. 1910.

and satisfied himself with the unstinted approval of a few of his friends, Renoir, Guillaumin, Monet, Pissaro, and the others. From the early attempts until his later years he had no hope of popular recognition. But he produced continually. The ultimate fate of his paintings was of no more concern to him than are the future careers of her kittens to the mother cat. His was an imperious need to fix on canvas the impressions which visible things made on him: the production of

pictures was an instinct of nature.

No artist was more sincere. His unwavering fealty to his own conviction results in a production widely unequal in merit. At times when the tradition is languid this is true of all those who follow the devices of their own hearts rather than the orthodox laws. All the intransigents of art

— Tintoretto, El Greco, Blake, Goya — suffer the same reproach. B. B.



LA COLLINE DES PAUVRES
BY PAUL CÉZANNE

CRETAN REPRODUCTIONS. — A further addition has been made to our collection of Cretan reproductions by the acquisition of five copies of frescoes from Hagia Triada. They are mere fragments, but they illustrate to an exceptional degree the wonderful naturalism of Cretan art. The Minoans, unlike the artists of classical Greece, drew much of their inspiration direct from the objects of nature surrounding them; that is, they did not use them merely as accessories or as parts of highly stylised decorative patterns, but regarded them as an end in themselves. The Minoan artists were, in fact, the first painters of nature, and in this respect — as in so many others — they appeal to us as the most modern of the ancients.

The newly acquired fragments belong to the series acquired in 1911, and de-

scribed in the Museum BULLETIN for that year, page 109 ff., figs. 1-2. They were found in the same room and belong, like them, to the First Late Minoan period (1600-1500 B. C.). Three of them show parts of lilies; one has tufts of crocuses with leaves in the background; and on the fifth is represented a portion of a kneeling figure surrounded by leaves and crocuses. They are executed not only with great simplicity and delicacy, but with a fine understanding of the subject; for the droop of the crocuses, the stately erectness of the lilies, and the delicate veining of the leaves are rendered with remarkable truth to nature.

G. M. A. R.

LACES AND TEXTILES. — The Museum availed itself of the opportunity afforded by the dispersal of Mr. A. W. Drake's Collection of Americana to acquire a repre-

sentative group of old printed chintzes and several interesting pieces of early needlework and samplers which with the chintzes will receive special notice in a later number of the BULLETIN. The lace collection has also received from Mrs. Russell Sage a gift of some delightful pieces of old English bobbin laces, and as a bequest from Mrs. Harriette Goelet a wonderful ecclesiastical piece of eighteenth century drawnwork. To the collection of costumes has been added a valuable series of dresses and accessories of dress presented by Mrs. Frank D. Millet in memory of her late husband. These objects belonged to Mr. Millet's collection, many of them having been used by him in his paintings, and so they have a particular value in the Museum to which Mr. Millet gave so much service as a Trustee.

F. M.

NOTES

MEMBERSHIP.—At the meeting of the Board of Trustees, held on April 21st, the Fellowship in Perpetuity held by the late Consul-General Francken was transferred to the Consul-General Dr. Paul Horst Falcke, in accordance with the terms of the gift of this Fellowship by Edward D. Adams. The following persons were elected members in the classes indicated:

FELLOWS FOR LIFE

MRS. J. PIERPONT MORGAN, JR.
MRS. JOHN I. KANE

FELLOWSHIP MEMBERS

OLIVER G. JENNINGS
CHARLES LOWENGARD
MRS. ROBERT E. WESTCOTT

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OGDEN M. REID
SELIG ROSENBAUM
JOHN BARRY RYAN
T. P. SHONTS
JAMES K. SHAW
R. W. STEVENSON
CHARLES A. WIMPFHEIMER

LECTURES.—On April 10th began a course of Columbia University Lectures in coöperation with the Museum when Prof. Friedrich Hirth of Columbia University gave a lecture on The Art of Writing and its Development from Hieroglyphics, in the Museum Lecture Hall. A second lecture, arranged for April 17th, on Chinese Pictorial Art and its Epochs, was postponed, because of the indisposition of Prof. Hirth, to May 6th and 8th at four o'clock. It thus becomes not one lecture, but two on the same subject as before announced. These lectures are open to the public and admission is without ticket.

TALKS FOR BLIND CHILDREN.—A talk to blind children of the public schools was given on March 10th to thirty-one blind children and their guides and was repeated on April 1st to a group of eighty-three. This is the largest number attending any of the talks given for them outside their schools, many of the children coming from Brooklyn for it.